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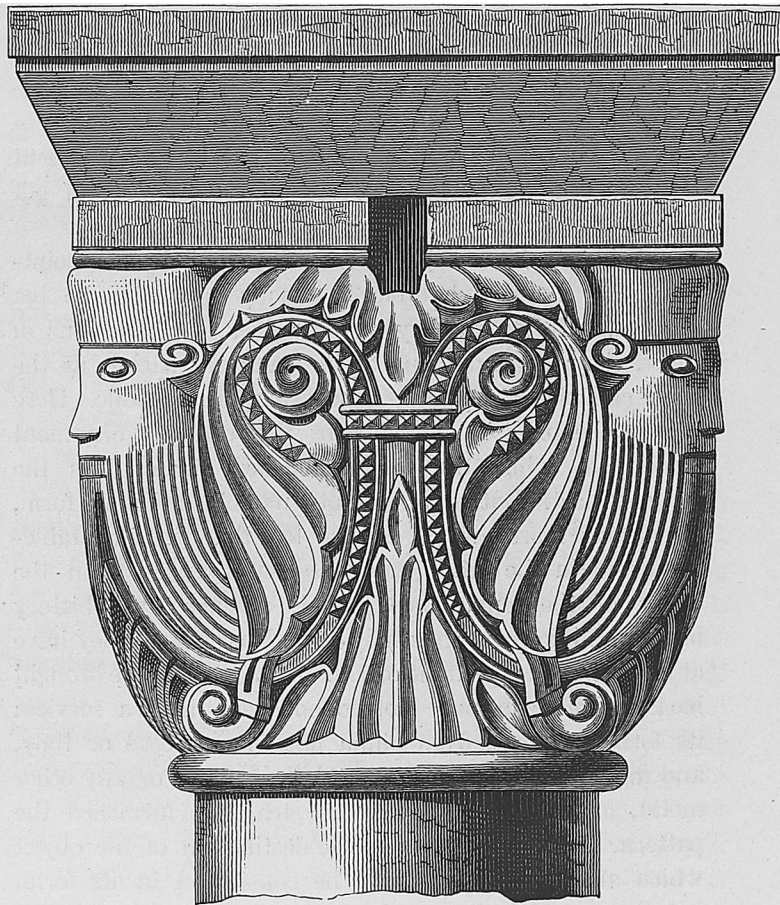
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their arrangement that whole batteries of different sized glasses surround the plates of the guests, so that they always play a great part in every entertainment. We will however refrain from entering into details with respect to its æsthetic importance, but content ourselves with showing, in a few words, how far it contributes to the artistic ensemble of the table, or is a work of art in itself, or how it endeavours to unite both these attributes.

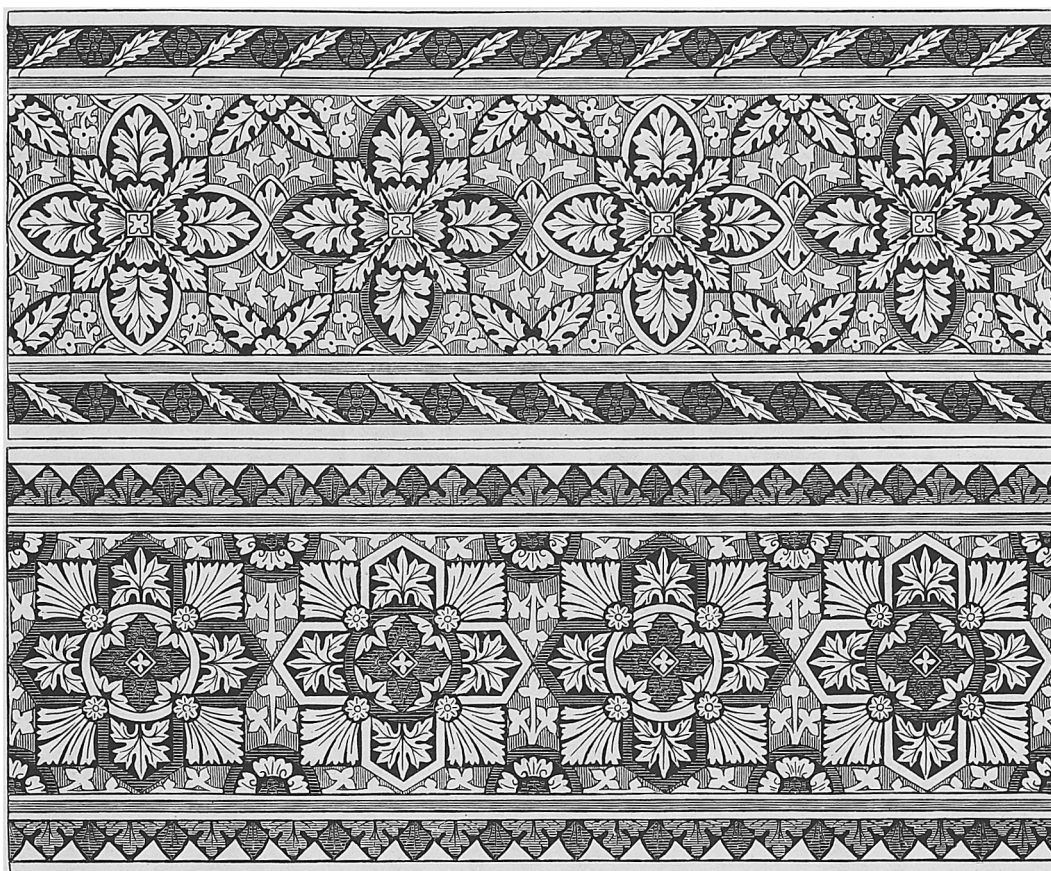
We may distinguish three kinds of glass for the table; the English diamond glass, the Venetian, and the modern Bohemian crystal. We apply the epithet modern to this last, because in its new phase, contrasted with its old style, it is but a few years old; and we call it Bohemian, though it is manufactured in England and in France also: but Lobmeyr's Bohemian productions of rock crystal in the style of the art works of the sixteenth century must mark at present the highest point of attainment and are the most characteristic. These three kinds correspond very remarkably with the

three artistic points of view. The diamond glass of the English neglects the form, and necessarily so, but it sheds over the whole table light and colour, which is its real object, and thus answers to the decorative purpose in an eminent degree. The Venetian glass on the other hand looks especially to the form, and gives us, as it is now again produced, an abundance of most graceful, charming and noble shapes, but as it is without lustre or brilliancy, has no effect in the ensemble, even if ornamented with coloured stripes. The modern Bohemian glass unites brilliancy and form, and adds also a third ingredient of beauty, an engraved ornament. With its polish and its pure and clear material it has brilliancy and light enough to produce effect, though it does not vie with the English in its colour, and adds a noble artistic perfection both in form and decoration. It is equally important as a decoration and as a work of art in itself, and this fulfilment of the double task we consider as the highest standpoint at which æsthetic composition has to aim.

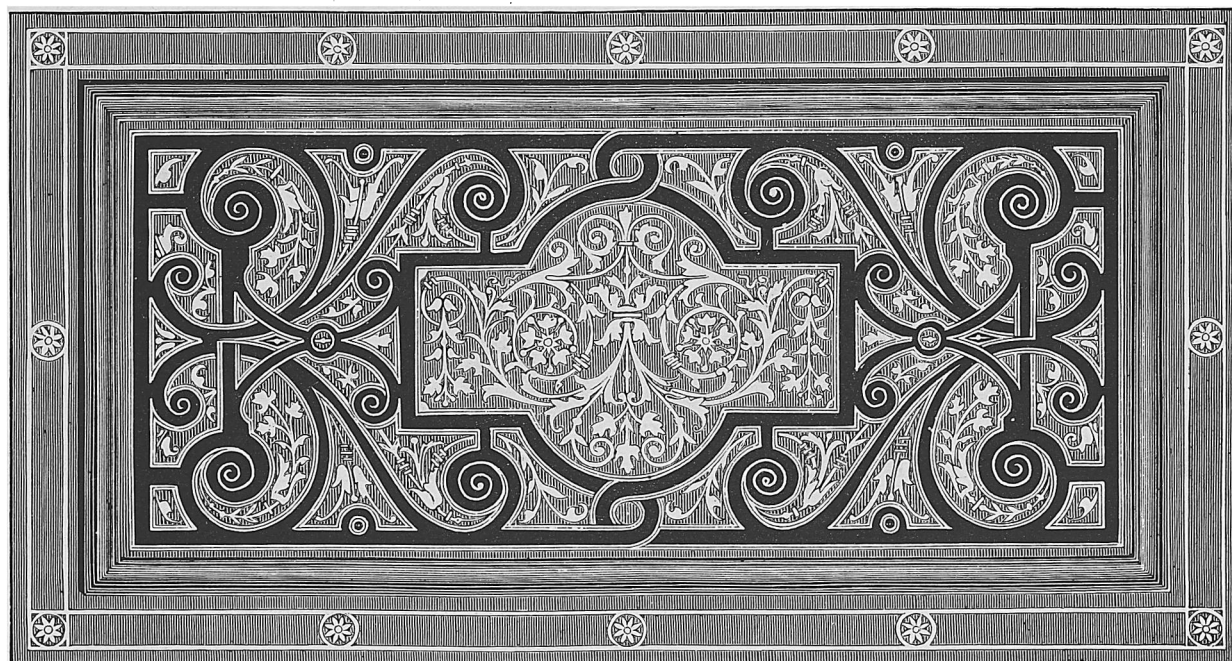
SPECIMENS OF ORNAMENTATION.



Nos 1 and 2. Romanesque Capitals from the Convent Church of Drübeck, near Wernigerode.



Nos 3 and 4.



Nº 5.

Nos 3 and 4. Ornamental Patterns for Stained Glass Windows, designed and executed in the Innsbruck Manufactory in Tyrol.

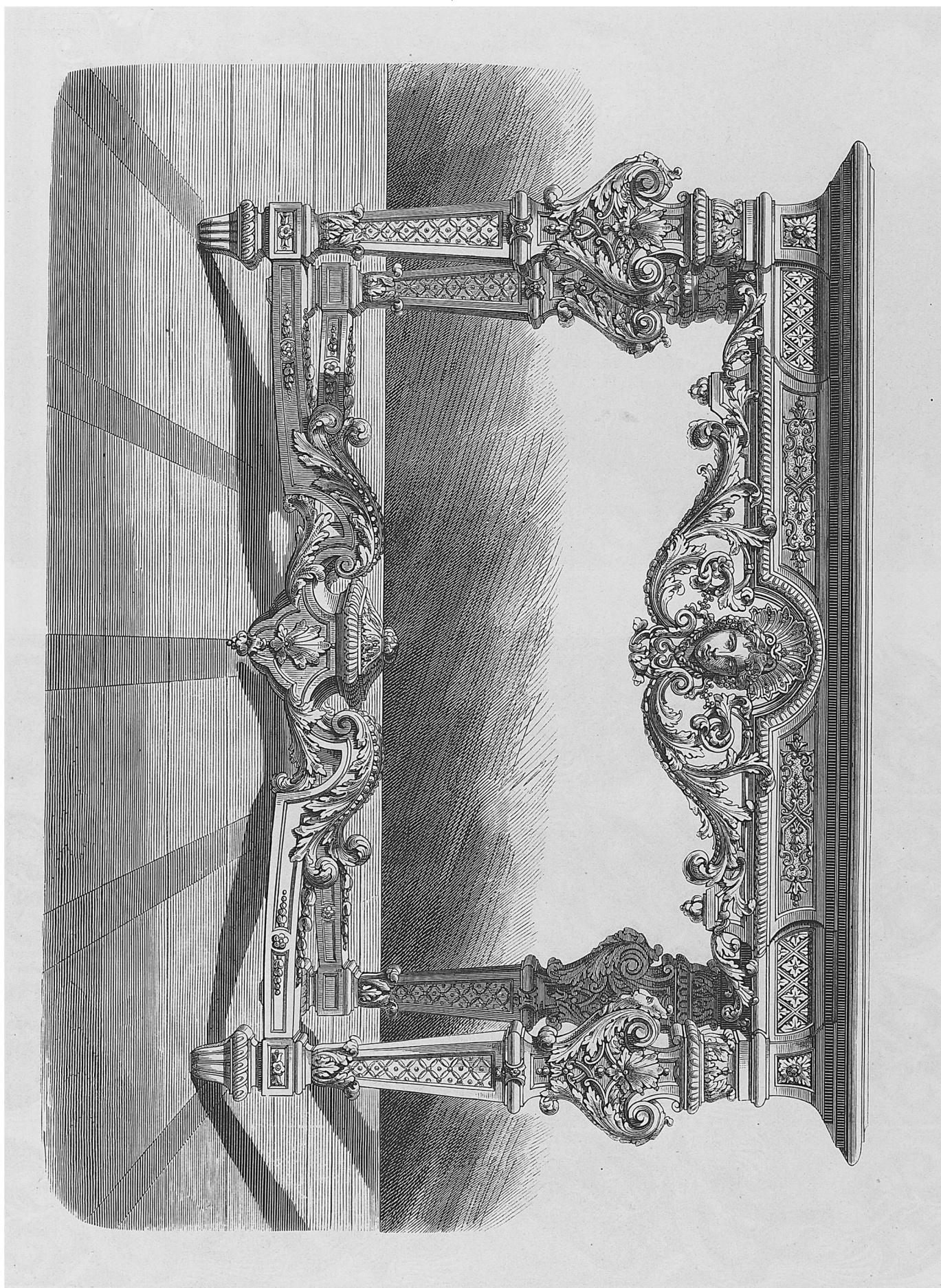
Nº 5. Panel Ornament of a Casket in Leather Mosaic, manufactured by Messrs. Bühler, Feucht and Co. in Stuttgart.



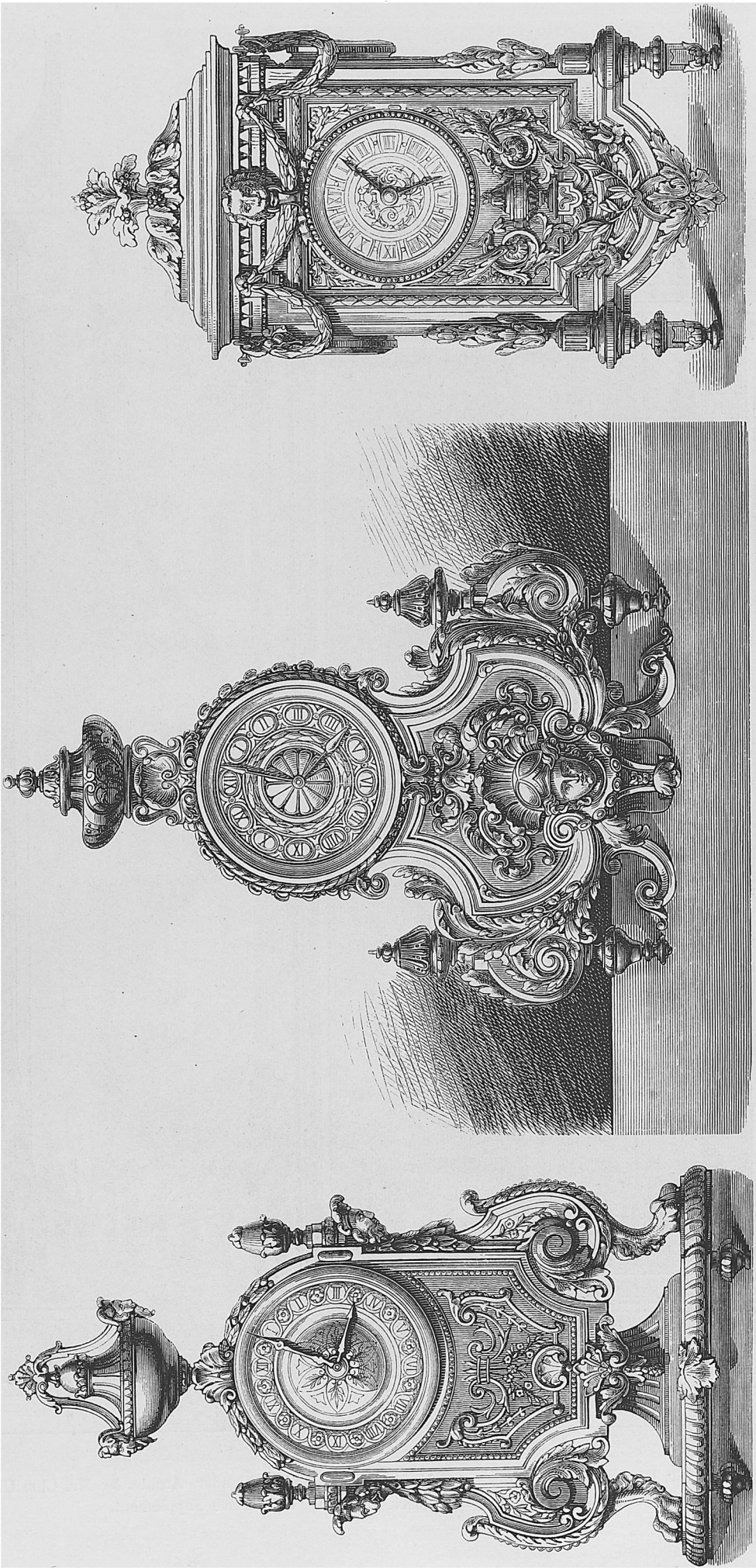
Nº 6. Design for Parquet Flooring by the late Prof. Wirth in Stuttgart.



Nos 7 and 8. Patterns for Paper Hangings, designed by M. A. Denuelle in Paris.



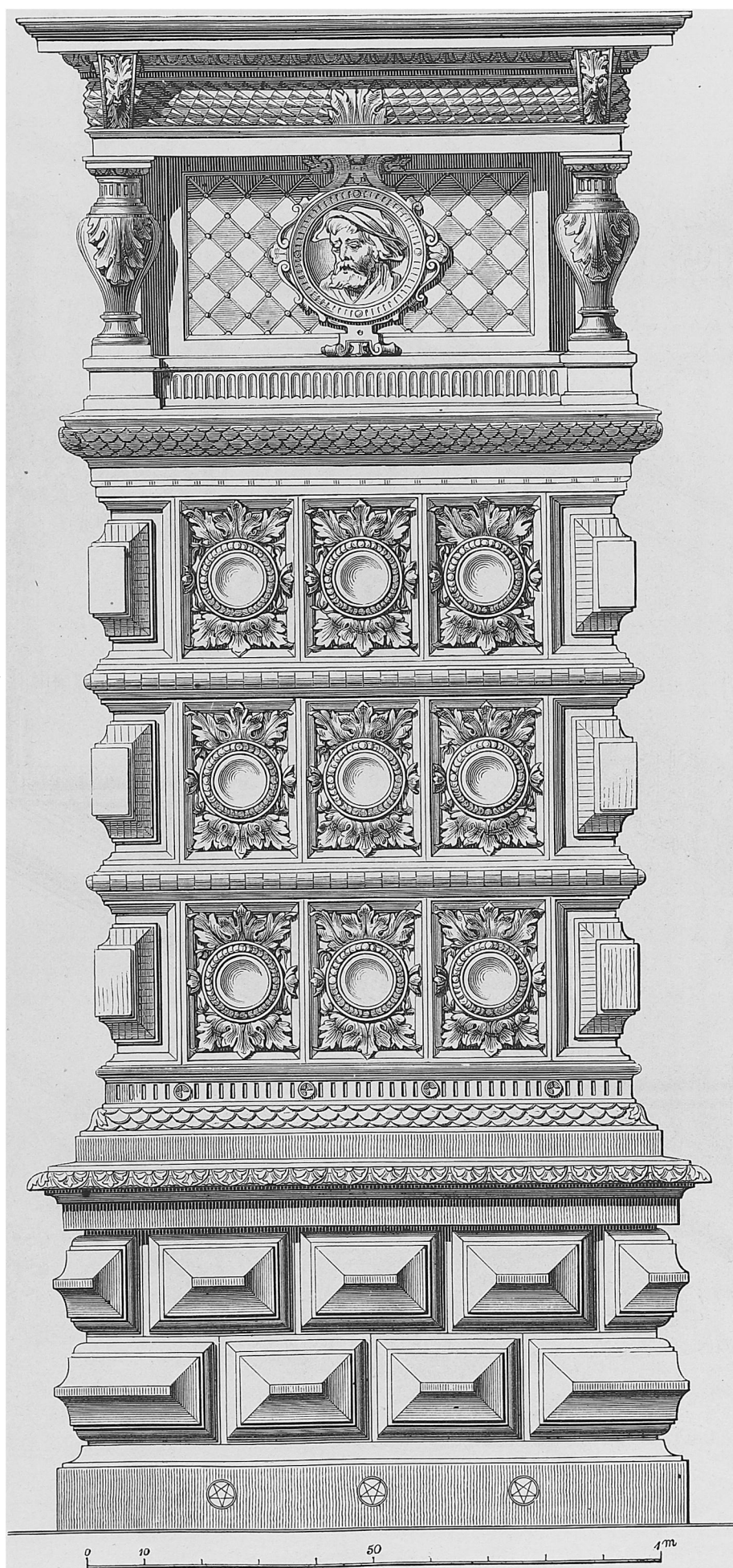
Nº 9. Table from Bercy Castle, near Paris. Period Louis XIV.



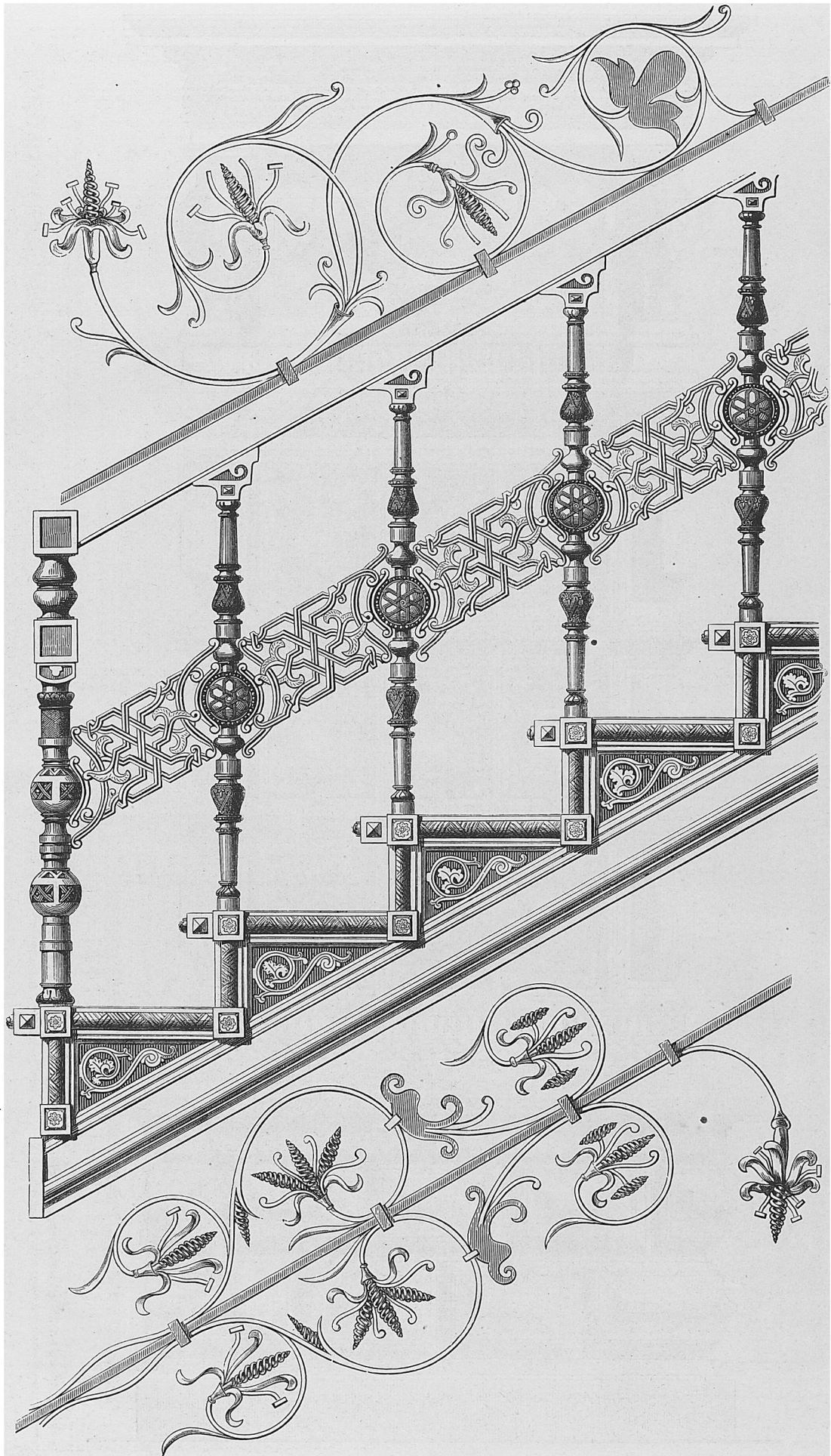
Nos 10—12. Clocks, designed and manufactured in the styles of Louis XIV (N^o 10), Louis XV (N^o 12) and Louis XVI (N^o 11) by M. J. Lefèvre in Paris.



Nos 13 and 14. Pier Glass with Gilt Frame, from the design of Messrs. Girard and Rehlender, Archts. by Mr. Chr. Ulrich in Vienna.
Frieze Ornament partly black, partly black and red. Details see Supplement.

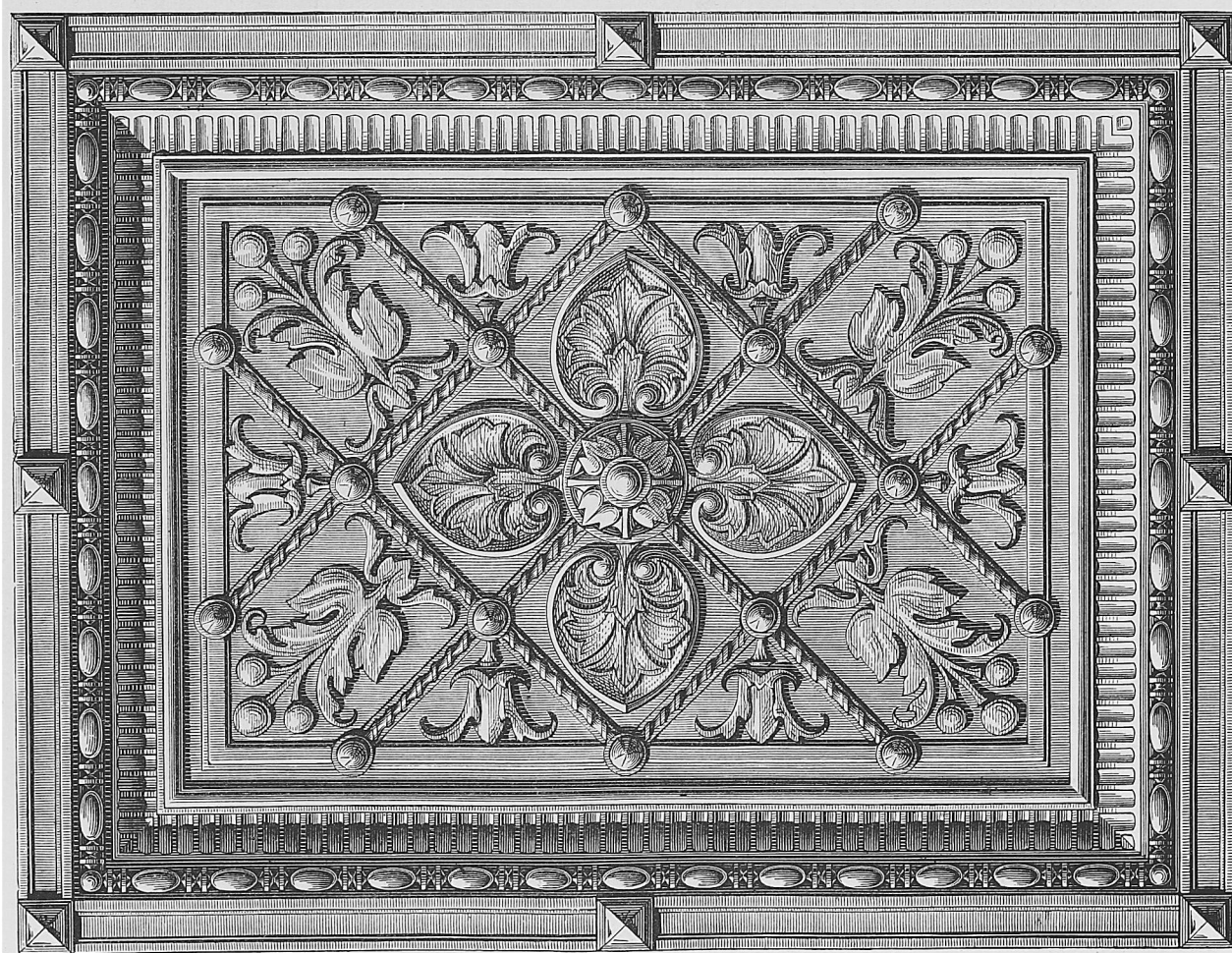
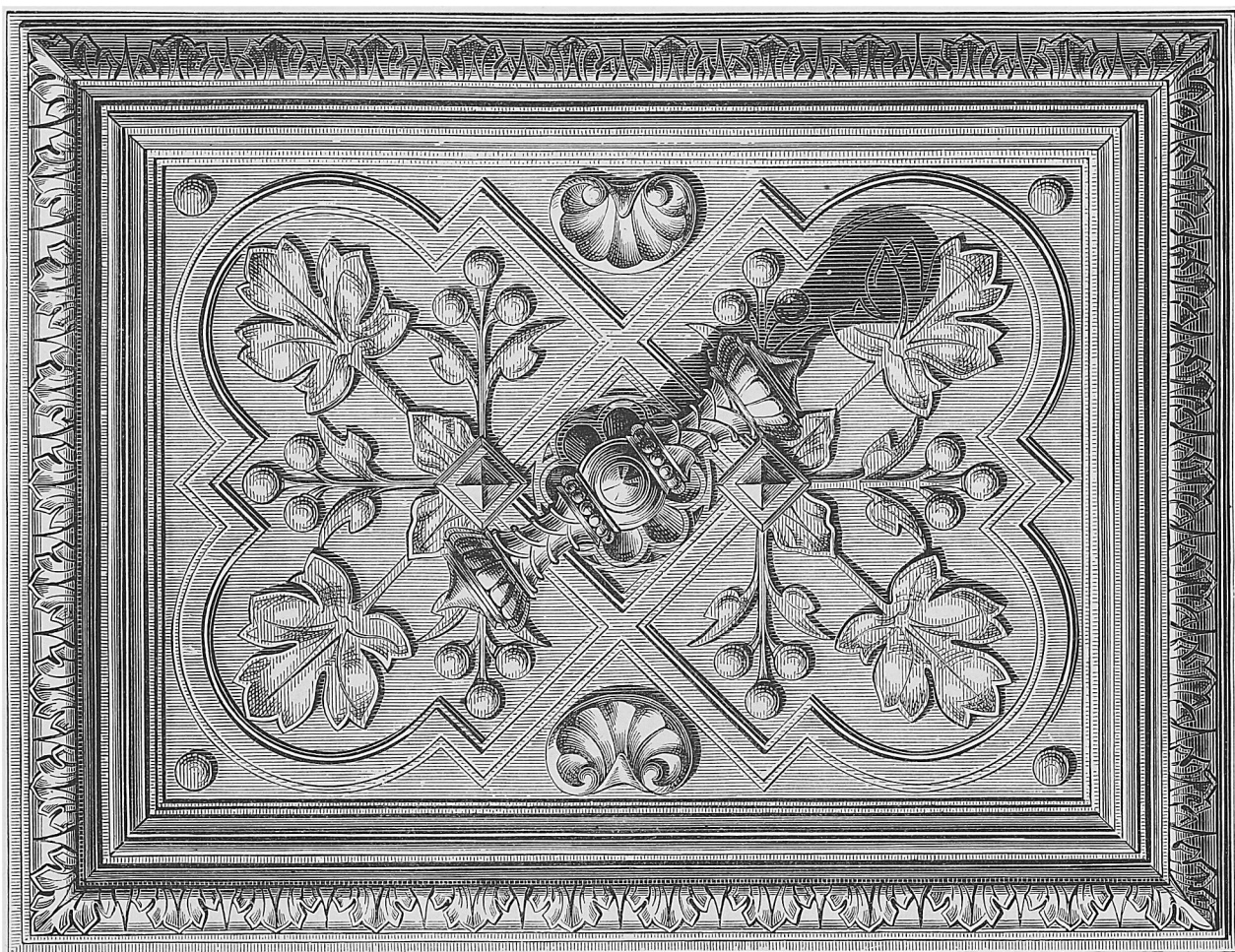


Nº 15. Stove in Glazed and Coloured Earthenware from the design of Messrs. Ihne and Stegmüller, Archts., by Mr. Dankberger in Berlin.

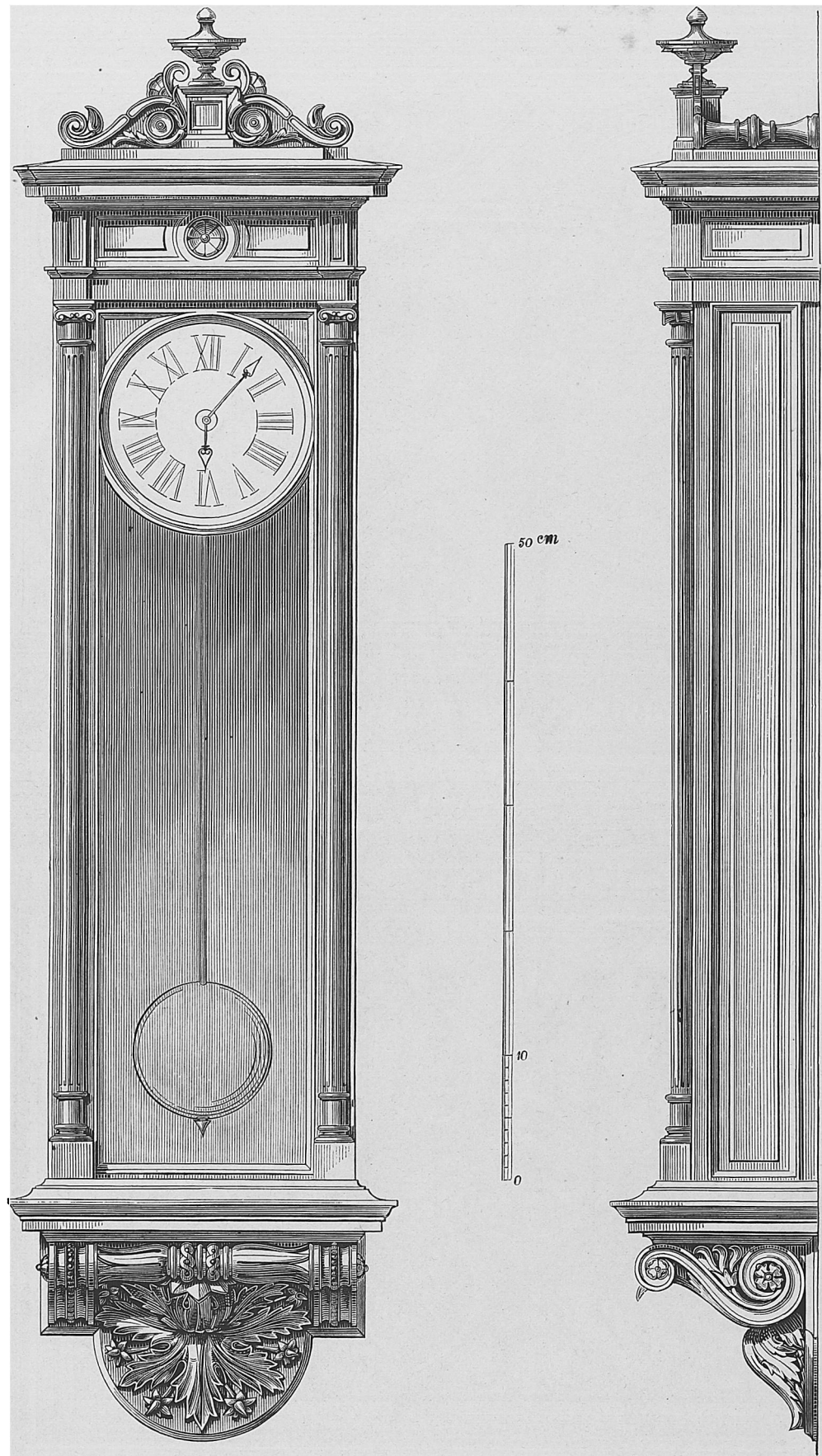


Nos 16, 17 and 18.

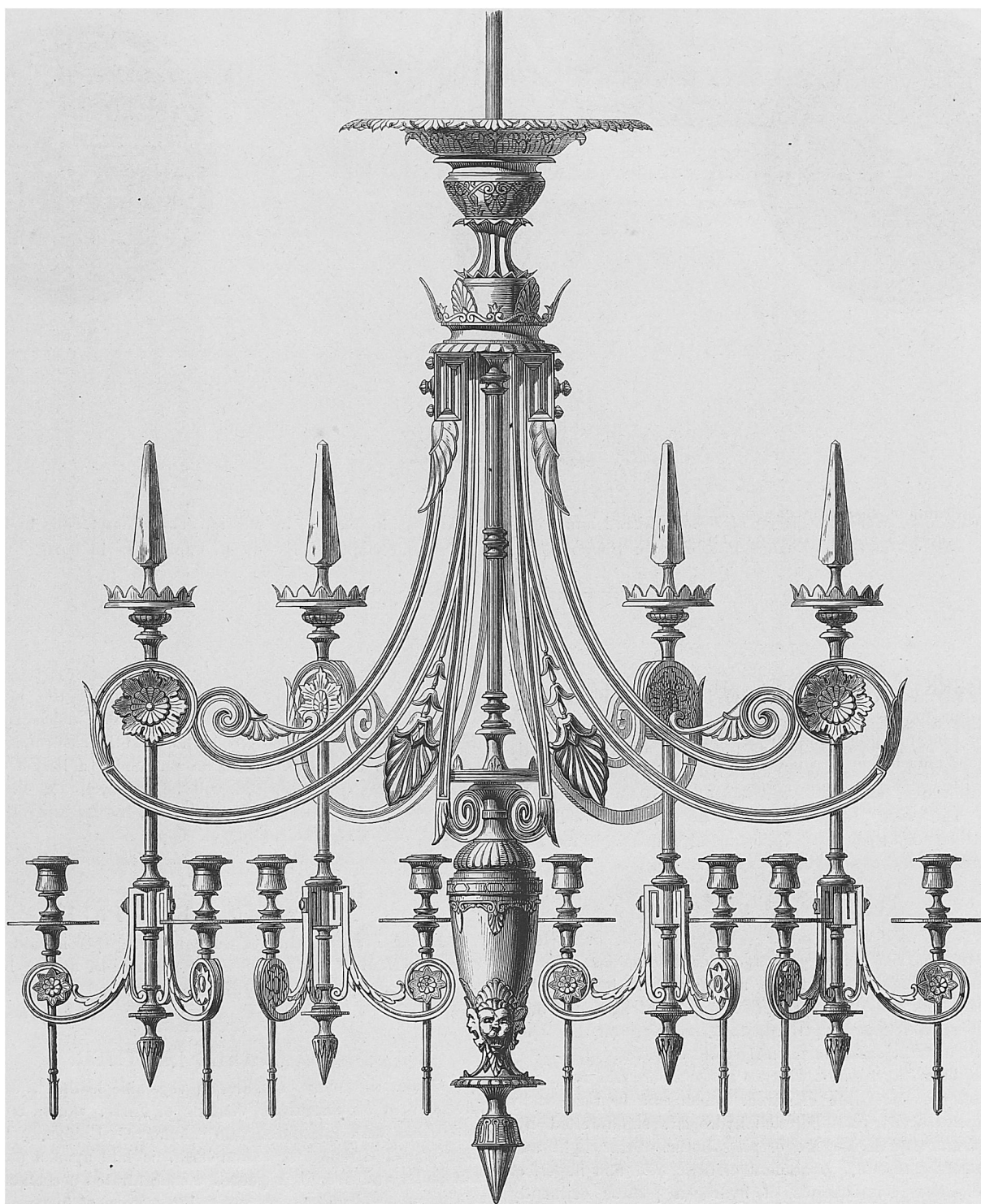
Nos 16 and 17. Portions of Wrought Iron Grille of the Belvedere in Prague by Mr. E. Kropf, Archt.
 N^o 18. Cast Iron Stairs from the design of Mr. Diebitsch, Archt. by the Iron Works Lauchhammer.



Nos 19 and 20. Door Panels for Iron Stoves by Messrs. Ihne and Stegmüller in Berlin.



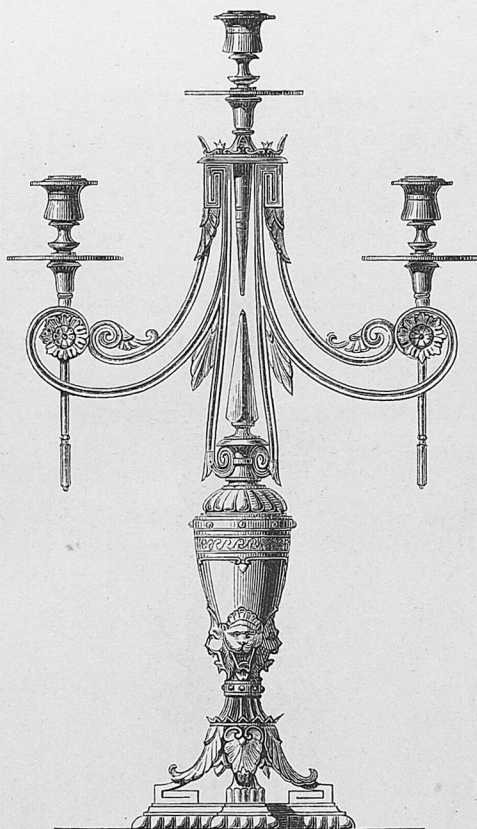
Nos 21 and 22. Regulator, designed by Mr. W. Flattich, Archt. in Vienna.



Nº 23. Chandelier, from the design of Messrs. Girard and Rehlender, Archts., in Vienna, by Messrs. Schmidt and Sons in Iserlohn.
Details see Supplement.



N° 25.



N° 24.



N° 26.

N° 24. Girandole, from the design of Messrs. Girard and Rehlender, Archts., in Vienna, by Messrs. Schmidt and Sons in Iserlohn.
Nos 25 and 26. Enamel Paintings for Bonbonnières, designed and manufactured by M. Paul Soyer in Paris.

VARIOUS.

A GREEN VARNISH FOR METAL ARTICLES.

According to the „Industrie Blätter“, a green varnish for metal articles may be thus prepared: Put as much red arsenic or mastic into a strong potash lye as will be dissolved by it, then dilute the solution with water, and add a salt of copper (vitriol, or acetate of copper). The green precipitate should be washed, dried, and dissolved in oil of turpentine. Unfortunately, mastic is too dear for the varnish to be used for all purposes.

ELECTRO-PLATING.

When it is required to cover delicate objects, or metallic moulds presenting very slight projections or depressions, the use of conducting powders is not to be recommended, because they give unequal conductivity, or suppress important figured details. Metallization should then be performed by reducing on the object itself certain metallic salts, particularly salts of silver.

The object is impregnated with an aqueous, or, still better, an alcoholic, solution of nitrate of silver, which can be reduced by solar light, hydrogen, phosphuretted hydrogen, sulphuretted hydrogen, arseniuretted hydrogen, or phosphorus. Solar light and hydrogen must be rejected on account of their slow and imperfect action; the above combinations of hydrogen possess eminently poisonous properties which ought to exclude them from practice, and phosphorus, though a very active reducing agent, cannot be recommended, on account of its inflammable qualities.

M. P. CAZENEUVE proposes the reduction of nitrate of silver by mercurial vapours. This process is very rapid and very safe. The nitrate of silver is dissolved in methylic alcohol (a solution containing 10 per cent.), 3 per cent of nitric acid being added to prevent the reduction of the nitrate within the alcohol. After the article has been for some time immersed in the solution, it is drained and dried, and then placed over a saturated solution of ammoniacal gas. The drying of the object is effected at a gentle temperature. The object is hung over a double-bottomed vessel,

the upper bottom of which has mercury, and the lower water, which is kept boiling by a gentle flame. The article is metallized in a few minutes, and ready to be taken to the electro-plating baths.

The mercury vessel should be put under a basket funnel, to which the mercurial vapours will be conveyed. M. P. Cazeneuve has succeeded in covering leaves, flowers, insects and other organic objects with a regular coating of copper.

The Practical Magazine from the Moniteur Industriel Belge.

A NEW SOURCE OF PAPER.

In the French island of Guadaloupe, paper is said to be manufactured out of the refuse of the sugar-cane, and to be in great repute for its quality, strength, fine grain, and smooth surface.

Illustrirte Zeitung.

VEGETABLE LEATHER.

Under the name of „French vegetable leather“, a substance invented by M. JOLLISSAINT VONECHE of Paris, which is thus prepared, has been introduced into commerce. Uniformly thick wadding of cotton refuse, or cotton itself, is laid upon a polished hot zinc-plate, and over it is poured a concentrated decoction of *Fucus crispus* or pearl moss, or any other species of fucus. It is then pressed between two rollers, the distance between which decides the thickness of the artificial leather. After the pressing, the substance is covered with boiling linseed oil and dried. Lastly, the dried sheet is covered with a thin coating of vegetable wax, and again rolled between chamfered rollers to make it flexible.

To produce a cheap substitute for sole-leather, the slimy decoction is mixed with cotton flue, till a thick pulp is produced, which is spread out on zinc-plates, and thinly covered on both sides with cotton waste, then dried and covered with boiling linseed oil, and lastly pressed hard between two zinc plates in a hydraulic press.